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Alright, well....welcome everyone to my final presentation. It is great to have you all join in and I am looking forward to sharing an overview of the research I've been working on this past year. So let's jump right in.

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As an agenda of this presentation...

I'll begin with a review of the background and logistics that guided this study and then move into a closer look at the findings and theory that emerged and conclude with implications and future focus.

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In graphic design education, the studio is considered to be both a place and a pedagogy. This duality makes for a somewhat complicated relationship.

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Because pedagogy is so interwoven with the studio space, educators tend to be very protective of the studio and the ways specific meeting times and dedicated unique learning places foster the formation of communities of practice.

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Though in the past graphic design education was primarily conducted in face-to-face studios, graphic design educators today are beginning to extend studio learning spaces, creating new paths for learners to follow using the internet.

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Educators who extend their studios cite that because most contemporary design practice uses technology to collaborate at a distance, using the internet to extend studio pedagogy could provide students with a "rehearsal of future workplaces."

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Though many educators are beginning to call for greater investigation into incorporating the internet into studio pedagogy, there has really been a gap in understanding as to how educators are actually using the internet to extend studio pedagogy.

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Which brings me to this study....

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This purpose of this study was to create a theory about online studio pedagogy in graphic design education to aid future design educators in decision-making about potential course delivery options.

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The central research question for the study was: how are graphic design educators who work in brick and mortar institutions using the internet to augment and extend studio pedagogy for learners?

And these four sub questions, which you can see here, also guided the study.

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To investigate these questions, I used grounded theory as my research methodology.

Grounded theory is an interpretive process that allows a theory of behavior or practice to emerge out of the specific context from which it has been developed and it is literally "grounded" in and grown out of the data and context itself.

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It is important to note that theory, in grounded theory, is defined as a set of well-developed categories that are systematically interrelated through statements of relationship to form a theoretical framework that explains some phenomenon.

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It is collectively thought that there are three main versions of grounded theory being practiced: classical, straussian, and finally constructivist. The three variations differ in their views on when literature should be consulted, the data coding process, and the role of the researcher.

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I used the third, most recent iteration, constructivist grounded theory. Constructivist grounded theory places a high value on the researcher's own experience of the phenomenon and sees both participants and researcher as being key in theory creation.

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So, speaking of participants....

Participants in this study were all educators who have experience extending the studio via the internet. I recruited them through a combination of personal and professional contacts as well as theoretical sampling.

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To gather data, I used solo unstructured interviews, focus groups and memos.

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The purpose of the solo unstructured interviews was to understand how educators construct their motivation for extending studio pedagogy, and how they perceive institutional and learner reaction to their choices.

All interviews were conducted via videoconference software. Each participant was interviewed one time with the option of also being part of a focus group. Each interviews ended up lasting about an hour and unfolded in a very conversational manner.

The purpose of the focus groups was to access “taken-for granted assumptions” that might be difficult to discern through interviews. Focus groups too were conducted via videoconference software and lasted about an hour.

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Throughout the research process I also engaged in a hallmark of grounded theory, memo writing. Memo writing involves writing short, analytic, informal notes during the data collection and analysis process. Memo writing opens the door for new ideas and insights. It also creates a traceable map of research process which further grounds theory creation.

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Okay....So now that we’ve addressed the kind of technical construction of the study let’s look a bit more closely at the findings and theory.

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In a grounded theory study, results emerge as codes, themes, categories, and finally theory—born from and grounded within participant stories and lived experiences.

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In keeping with Constructivist Grounded Theory, to create codes I used Charmaz’s data coding process which consists of two main phases: initial coding, followed by focused coding.

throughout this whole process I was engaged in constant comparison to ensure consistency.

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The three primary themes developed from the codes were: “transposing structures,” “transforming roles,” and “expatiating perspectives”.

Let’s now look a bit closer at each theme.

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The first theme is transposing structures.

To transpose is to interchange or shift; to alter the order or position of a series of things.

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This theme refers to how educators use the internet to transpose traditional place-based elements of the studio into digital, networked channels.

Participants perceived these structural shifts resulted in increased access to learning materials, increased access to the instructor, and overall increased accommodation for the learners themselves.

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The second theme is transforming roles.

To transform is to change into another shape for form.

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This theme refers to how participants use the internet to flatten traditional hierarchy, moving themselves out of the obvious center of the studio.

Participants perceived this movement resulted in a role shift, empowering learners to join together more frequently in peer-to-peer learning.

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The third theme is expatiating perspectives.

To expatiate is to enlarge, extend or expand...and what's interesting is the etymology really taps into this idea of exploration and roaming without restraint.

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This theme refers to the process of participants using the internet to welcome in outside voices.

Participants perceived this shift resulted in learners viewing themselves not as isolated in their individual institutions but as really being part of a larger, worldwide graphic design network.

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Once one begins to create themes from the codes, a key aspect of theory development is then moving the themes into a core category. The core category acts as a way to connect ideas, concepts, and reflections in a unified framework.

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In comparing codes and themes, it became apparent that using the internet to extend studio pedagogy cannot be described by a static or singular category.

In keeping with this active idea, the core category I created “traversing.”

And in keeping with definitions, to traverse means to travel across or through. It is an idea of moving (something) back and forth or sideways.

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This idea of traversing formed the basis of the Replication-Collaboration Continuum which is the theoretical framework or theory that emerged in response to my main research question: how are graphic design educators who work in brick and mortar institutions using the internet to augment and extend studio pedagogy for learners?

So, you can see the continuum here.

Now let’s break it down a bit more section by section and also reinsert some code to show its alignment.

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At the left terminal are practices using the internet for replication potential through traversing structures.

You can see some supporting codes mapped here to the continuum.

In speaking of, among other things, creating websites for their courses, inviting learners to create blogs, and using synchronous online chat tools, etc. participants all noted that their choice to use the internet to augment and extend studio pedagogy began with them traversing physical and digital spaces. Traversing structures represents a replication of studio pedagogy and in this way acts as a gateway to the Replication-Collaboration Continuum.

It is important to note that some participants chose to complete their journey of using the internet to extend studio pedagogy in this replication capacity.

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In the middle of the continuum are practices that open learners up to new identities through traversing roles. In speaking of decentralizing themselves as the visible leader, participants hoped to encourage learner agency. This occurs in a variety of ways, including: an online critique process, empowering learners with research skills, and through consciously opening space for greater peer-to-peer learning to occur.

Traversing roles can only occur if one has created a studio replication framework through traversing structures.

As in traversing structures, some participants chose to complete their journey of using the internet to extend studio pedagogy in traversing roles.

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At the other terminal are practices using the internet as a means to open up space for connection and collaboration through traversing perspectives.

This again occurs in a variety of ways such as using the internet to welcome outside experts into the studio, using social media or other open means to welcome the general public into the studio learning process, or engaging in distant collaboration.

Participants noted that traversing perspectives requires an acceptance of high levels of ambiguity and high levels of trust with learners, because making this traverse involves so many inputs and actors outside of one's control.

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To further ground the continuum and ensure it was a good fit to all parts of the study, I mapped each of the research subquestions to the continuum which you can see here.

My interpretation of how participants addressed the quality of each relationship determined line width. For example, participants who spoke in depth about traversing perspectives often also cited professional work experience as impetus in doing this, or as something that heavily influenced the tools they used to execute this traverse. Through their tone and word choice, it became clear that their professional work experience provided a compelling reason for them to extend their studio spaces. Professional work experience then was heavily tied to traversing perspectives, reflecting a high connection and flow between these elements.

In contrast, through tone and word choice, it became clear that institutional support was something that participants acknowledged had little impact, and often was not the thing that caused them to traverse structures, roles, or perspectives. These lines then are thin reflecting this low connection.

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Alright so now that we've discussed the theory that emerged from the research let's look at bit closer at what this might mean for the future....the sort of "now what?" question.

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So...Three main implications for design education arose from this study.

The first is acknowledging technology, which is a renewed call to really assess the use of both networked and non-networked technology in the studio. This means acknowledging the implicit bias inherent in all interface design and really becoming aware of the relationship with technology that all participants have within the studio.

The second is a renewed call to evaluate the position and role of learners within the studio, moving learners from a place that has traditionally been one of passive recipient to increasingly one of being a framer of investigation.

Finally, this study resulted in a call for greater awareness of the hybrid, physical-digital world of the design curriculum, and overall program orientation. This study revealed even more that graphic design is moving to a place of being what's known as platform agnostic thus design education must orient itself more toward this thinking.

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In addition to implications, a couple areas for future research also emerged from this study.

The first is repeating this study with the focus on learners as opposed to educators, looking at how augmenting the studio via the internet alters the learner experience of studio pedagogy.

Next is repeating this study with the focus exclusively on the experience of adjunct or sessional educators looking at how their experience might differ from someone who works full time in academia.

Next, one could repeat this study in the context of another design discipline, such as industrial or interior design as these disciplines all share the commonality of studio pedagogy being their primary teaching and learning methodology.

Finally, one could enact a comparison study of the Replication-Collaboration Continuum to other existing technology learning models such as SAMR , TPACK, etc.

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And now in closing, though the emergence of the internet and the resulting erosion of design being rooted in exclusively physical spaces to increasingly digital spaces happened nearly thirty years ago, design education exists in a liminal space.

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This liminal space bridges a strong past tradition with an ever-shifting future. Given the trajectory of the digitization of society in general, it is expected to see greater implementation of digital technology in all sectors of education, including the design studio space. Though there have been many calls for more research around online studio teaching and learning practices, there has been scant research done in this area to this point.

This study endeavored to begin to reduce this knowledge gap.

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By documenting the experiences of a group of design educators, noting how they are using the internet to transition studio pedagogy from something traditionally rooted in a specific place and space, to something that is increasingly decentralized, the theory that was developed from this study provides a snapshot of a system in transition.

My hope is that this study becomes a sort of signpost of practices that may be indicative of the future of studio pedagogy and graphic design education.

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And with that...thank you so much and I welcome your questions!